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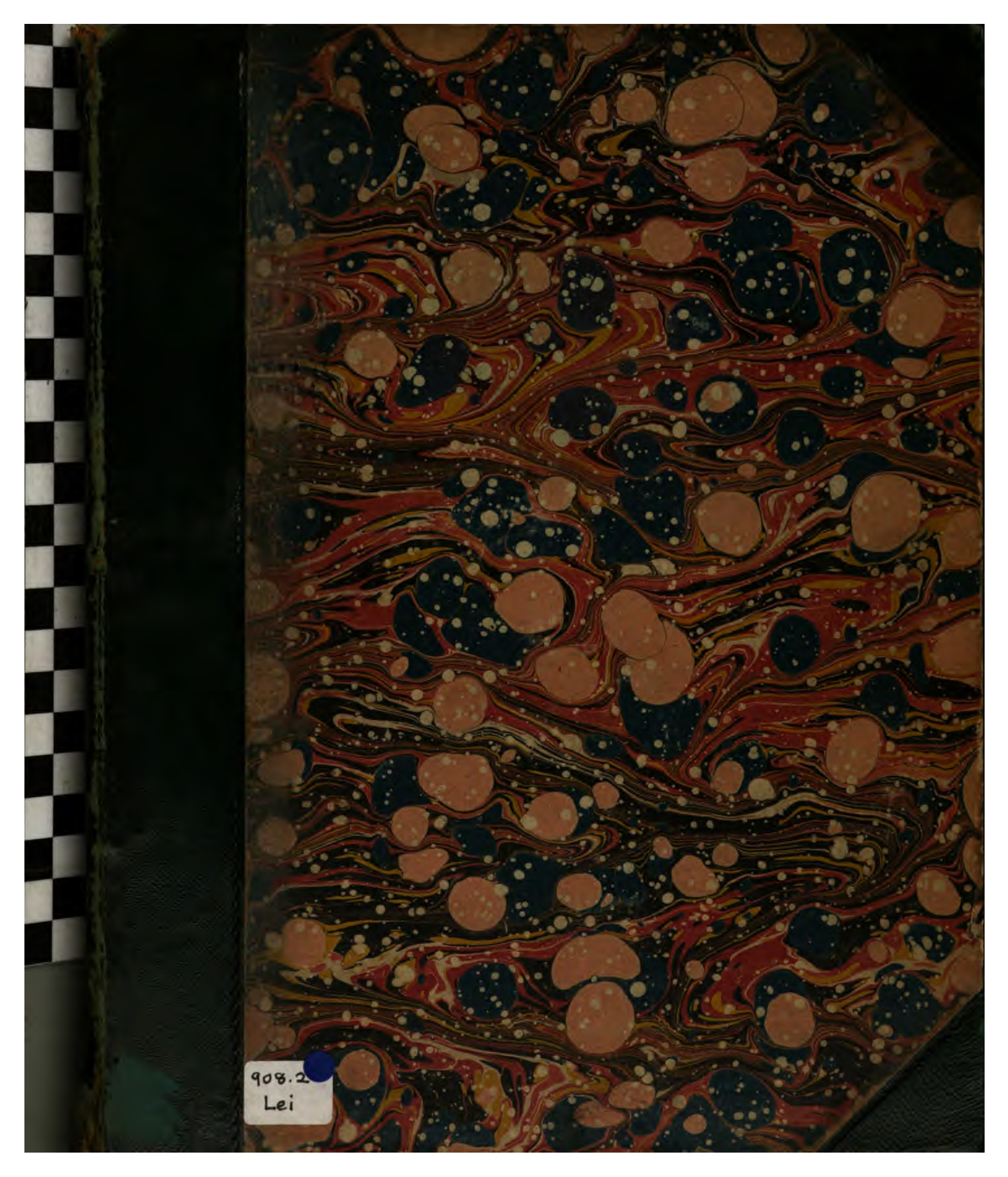
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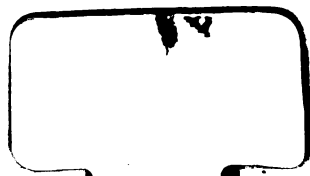
The image shows the front cover of a book. The cover is decorated with a complex marbled pattern. The pattern consists of large, irregular, light brown or tan-colored spots that resemble stones or pebbles, set against a dark, swirling background of red, orange, and black. The spine of the book, visible on the left, is covered in a black and white checkered paper. A small, white, rectangular label is affixed to the bottom left corner of the cover, partially overlapping the marbled pattern. The label contains the text "908.2" on the first line and "Lei" on the second line. A small blue circular sticker is also visible on the label.

908.2  
Lei

ABR  
908.2  
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*James Francis Wright*



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A  
**CATALOGUE**

OF

**Pictures by British Artists,**

IN THE POSSESSION OF

**SIR JOHN FLEMING LEICESTER, BART.**

WITH

**ETCHINGS FROM THE WHOLE COLLECTION.**

INCLUDING THE

**PICTURES IN HIS GALLERY AT TABLEY HOUSE, CHESHIRE;**

**EXECUTED BY PERMISSION OF THE PROPRIETOR;**

AND

**Accompanied with Historical and Biographical Notices.**

---

**BY JOHN YOUNG,**

**ENGRAVER IN MEZZOTINTO TO HIS MAJESTY,**

AND

**KEEPER OF THE BRITISH INSTITUTION.**

---

**LONDON:**

**PUBLISHED BY THE PROPRIETOR, No. 65, UPPER CHARLOTTE-STREET, FITZROY-SQUARE;**

**AND SOLD ALSO BY HURST, ROBINSON AND CO. PALL-MALL;**

**R. JENNINGS, POULTRY; G. AND W. NICOL, PALL-MALL; MOLTEÑO, PALL-MALL;**

**COLNAGHI, COCKSPUR-STREET; AND LLOYD AND SON, HARLEY-STREET.**

**1825.**





TO

**SIR JOHN FLEMING LEICESTER, BART.**

**THIS WORK**

IS

**MOST RESPECTFULLY AND GRATEFULLY INSCRIBED**

BY

**HIS OBEDIENT AND OBLIGED SERVANT,**

**JOHN YOUNG.**





THE favourable reception given by the public to my Catalogue of the pictures at GROSVENOR HOUSE, has encouraged me to engage in a similar work, from the Collection of SIR JOHN FLEMING LEICESTER.

This Gallery consists, exclusively, of the works of Modern Artists; and as its liberal Proprietor admits the public to visit it for a limited time in each year, I have presumed to think that a catalogue, accompanied with an etching from each picture, will not be unacceptable; although it may not carry with it the interest attached to a Collection like that of my Lord Grosvenor, formed on the dispersion of some of the most celebrated galleries on the Continent, during the space of half a century.

There are but few among the admirers of art, who are not influenced by a predilection for the works of the old masters; and indeed to dispute, or even to doubt their transcendent merits, would argue an utter deficiency of judgment and taste; but it

must be recollected, that those admirable productions were the result of munificent patronage, unrestrained by jealous prejudices, and undiminished by the competition of any other ancient school; circumstances which have weighed heavily against modern art, in the balance of public favour.

In this country, the Establishment of the BRITISH INSTITUTION, was the first public demonstration in favour of modern artists. This Institution having solely in view the promotion of art, by bestowing bounties, purchasing pictures, and providing, through the medium of an annual exhibition, a Mart for the disposal of works of Art, has been the means of producing performances of the highest class. The exhibitions at the British Gallery have become objects of the greatest interest with the Public at large; and in addition to a sale which has, in the period of fifteen years, produced upwards of sixty thousand pounds, they have had the effect of establishing an intercourse between the patron of rank and the artist, which has eminently contributed to cherish the hopes, enlarge the views, and reward the early exertions of the ingenious, but friendless student. This has been, of late years, the public patronage of our National Artists; but to the munificent and patriotic taste of such Collectors as Sir JOHN LEICESTER, we owe the proud and encouraging distinction of forming exclusively a Gallery of Modern Art.

The pictures in this Collection were either painted for the Proprietor, or purchased at liberal prices, after having been publicly exhibited. In the short notices subjoined to them, I have generally

abstained from any thing like critical remark, especially with regard to the works of living artists; having always thought too humbly of myself, and too highly of them, to suppose that their works would, by my praise, be raised in public estimation.

To those who may be disposed to think unfavourably of modern art, I would beg leave to recommend a particular and impartial examination of the several works contained in this Collection; and they will probably be convinced, that the genius, taste, and feeling of our National Artists, require only the fostering care of British Patronage, to render them equal to the most celebrated masters of the Roman and Venetian schools.

*London,*  
*April 2d, 1821.*

## DESCRIPTIVE CATALOGUES

OF THE FOLLOWING

### **Splendid Collections of Pictures,**

WITH ETCHINGS OF EVERY PAINTING,

*Have been lately published, uniform with the present Work.*

---

1. The GALLERY of the late JOHN JULIUS ANGERSTEIN, Esq. lately purchased by Government, for the Formation of a NATIONAL GALLERY.

2. The GALLERY at GROSVENOR HOUSE.

3. The GALLERY of PHILIP JOHN MILES, Esq. M. P. at Leigh Court, near Bristol.

4. The GALLERY of the Most Noble the MARQUESS OF STAFFORD.



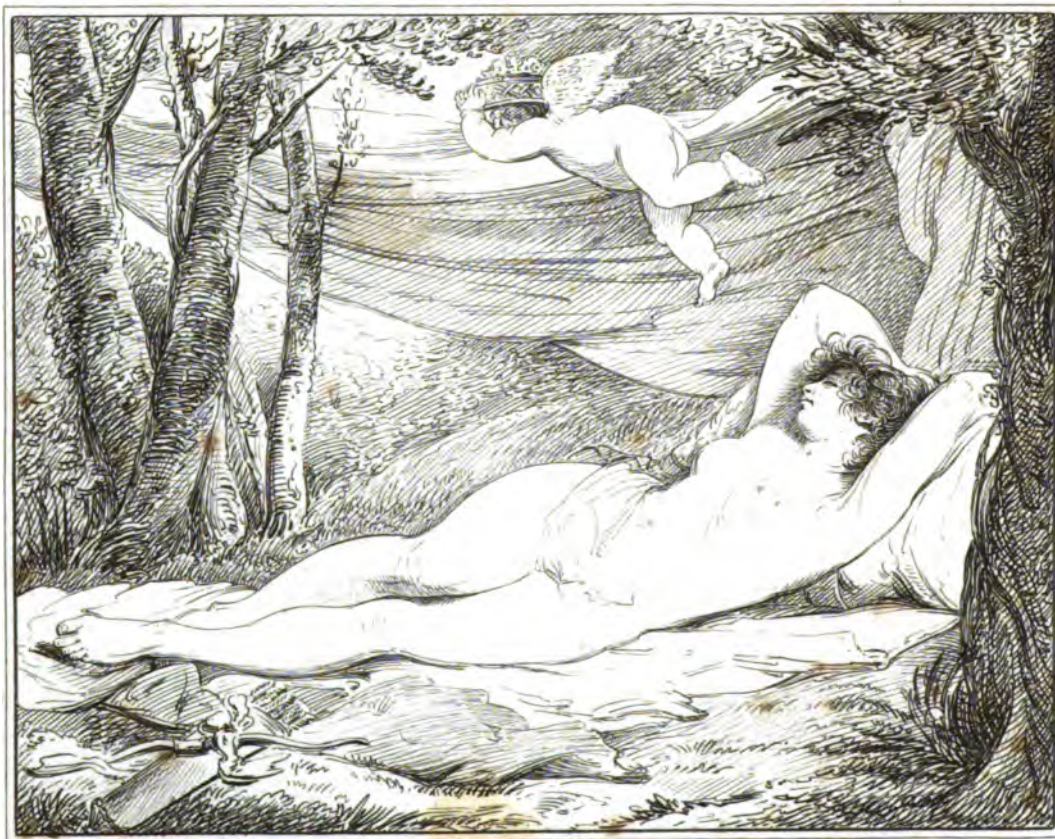


Nº 1



OWEN.

Nº 2



HOPFNER.

# CATALOGUE.

## Gallery.

☞ To the Names of the Artists who are deceased an Asterisk is prefixed.

No. 1.

\* WILLIAM OWEN, R.A.

A FORTUNE TELLER.

"Whilst black-ey'd Susan ply'd her murmuring task,  
A rural prophetess by chance pass'd by.  
Now, now's my time!—my future fate I'll ask:  
Be seated, Dame, and tell my fortune—try:  
Her wheel within thy brain she twirls—that's known;  
Then with an idle elbow stopp'd her own;  
Her fingers, too, full willingly resign  
Their open palm, perus'd is every line.  
We say no more; but if her ear's deceiv'd,  
Observe her eyes; the flattering tale's believ'd:  
For though she tells of gibbets to the rabble rout,  
Of noisy, laughing rogues, who dare to doubt,  
'Mongst anxious girls, for ever in employ,  
She tells a sweeter tale, and all their dreams are dreams of future joy."

4 ft. 6 in. high. 3 ft. 6 in. wide.

Engraved in Mezzotinto by W. Say.

No. 2.

\* JOHN HOPPNER.

A SLEEPING NYMPH.

"As on her arm reclines the sleeping fair,  
And with her breath the loitering gale perfumes,  
Love sees, or thinks he sees, his mother there,  
And nearer earth directs his glittering plumes;  
Hovers with fond delight around her bower,  
And swells the fragrance with a roseate shower."

This picture has been considered as the best production of the Master. Like Reynolds, Gainsborough, and Romney, Hoppner indulged himself by an occasional departure from the line by which he derived his support, and evinced those powers which will confer a lasting honour on the British School. That he regarded his great prototype Reynolds with an admiration rather enthusiastic, is well known; and in this picture, the spirit and elegance of the touch, effect of light and shade, gracefulness of attitude, and picturesque background, sufficiently evince his devotion for that great master of colour.

4 ft. 4 in. high. 5 ft. 6 in. wide.

Engraved in Mezzotinto by William Ward, A.R.A.

## THE GALLERY.

No. 3.

\* THOMAS GAINSBOROUGH.

A VIEW ON THE ENGLISH COAST, WITH BOATS  
AND FIGURES.

Of these subjects the artist painted four; an excellent specimen will be found at Grosvenor House.

Gainsborough formed his taste from the great School of Nature; and although he was not indebted to foreign travel for improvement in his art, he appears to have acquired the art of imitation from an attentive observation of the works of the best Flemish Masters. A subject in itself neither celebrated for its situation, nor by local circumstances, was rendered attractive by the truth and feeling for nature with which he painted; by the tasteful combination of forms, and by the harmonious union which produces a whole, or general effect.

3 ft. 3 in. high. 4 ft. 1 in. wide.

No. 4.

\* G. H. HARLOWE.

## THE PROPOSAL.

————— "Observe her eyes,  
The flattering tale's believed."

An elegant writer, who has, on all occasions, evinced his zeal for the advancement of modern art, has remarked of this picture, that "it is a gay sport of tasteful fancy; it will always give pleasure to a lively circle, and form an agreeable variety in a collection."

3 ft. high. 2 ft. 4 in. wide.

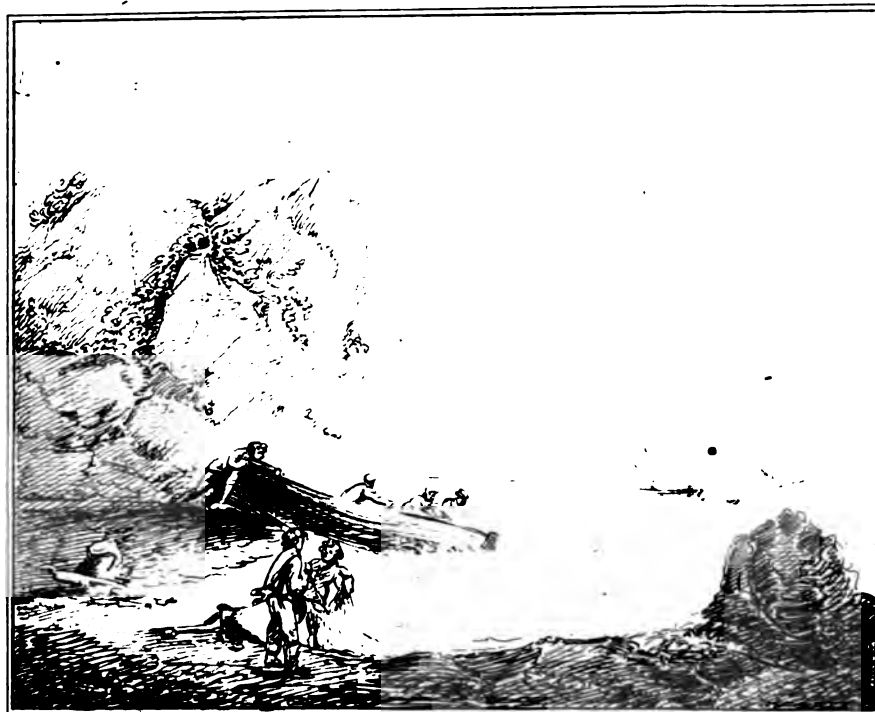
Engraved by Henry Meyer.

.124



HARLOWE.

.V.3



GAINSBOROUGH.







N<sup>o</sup> 5.



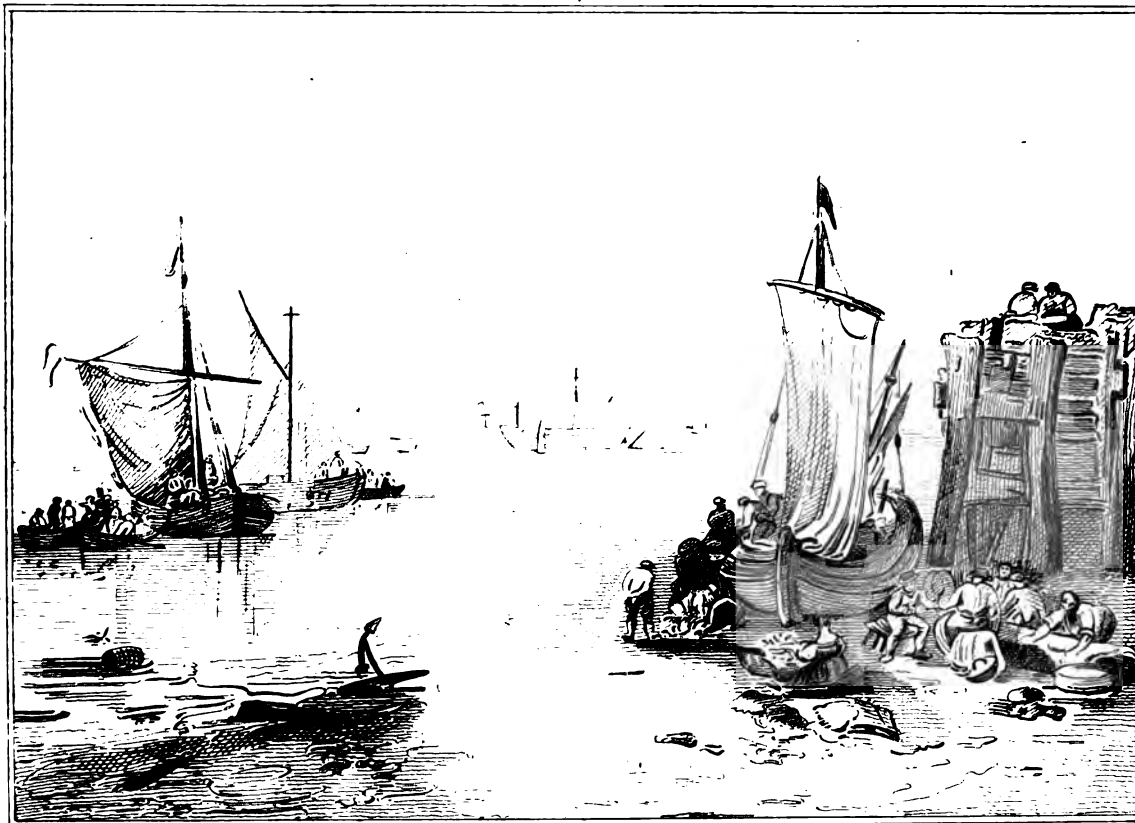
OPIE.

N<sup>o</sup> 6.



SIR JOSHUA REYNOLDS.

N<sup>o</sup> 7.



TURNER.

## THE GALLERY.

3

No. 5.

\* JOHN OPIE.

MIRANDA.

This Picture is one of the last works of the Master. It was painted for Mr. Lyster Parker; but Sir John Leicester having expressed a wish to possess it, Mr. Parker thought he could not give a more disinterested proof of his regard for the memory of the Artist, than to resign the possession of one of his finest works, for the purpose of being placed in a Gallery exclusively dedicated to Modern Art.

2 ft. 6 in. high. 2 ft. 1 in. wide.

No. 6.

\* SIR JOSHUA REYNOLDS.

A STUDIOUS BOY.

From the Collection of Judge Hardinge.

2 ft. 6 in. high. 2 ft. 1 in. wide.

Engraved in Mezzotinto by John Raphael Smith.

No. 7.

J. M. W. TURNER, R.A.

DUTCH FISHING-BOATS; THE SUN RISING THROUGH  
VAPOUR.

Being the View of a Harbour on the Coast of Holland.

2 ft. 3 in. high. 3 ft. 10 in. wide.

## THE GALLERY.

No. 8.

HENRY THOMSON, R.A.

## A GIRL CROSSING THE BROOK.

This Picture was exhibited at the Royal Academy, and is one of the early performances of the Artist.

"But one step more—be not in haste;  
This stone's as alipp'ry as the last.  
Step cautiously—the danger's past.  
Now we'll trudge homewards cheerily—  
You'll tell your brother where you've been,  
And what you've done, and what you've seen;  
How gay the fair was on the green,  
And how the day pass'd merrily."

6 ft. high. 4 ft. 8 in. wide.

Engraved in Mezzotinto by William Say.

No. 8.\*

HENRY BONE, R.A.

## A PEASANT GIRL, PAINTED IN ENAMEL.

Presented by the Artist to Sir John Fleming Leicester, Bart. in 1819, as a testimony of high respect for his early, zealous, and continued patronage of British Art.

This fine enamel is taken from a celebrated Picture by Gainsborough, in the possession of Lord de Dunstanville.

Size of the Enamel, 9 in. high. 7 in. wide.

Nº 8.



THOMSON.

Nº 8 \*



BONE.







N<sup>o</sup>. 9.



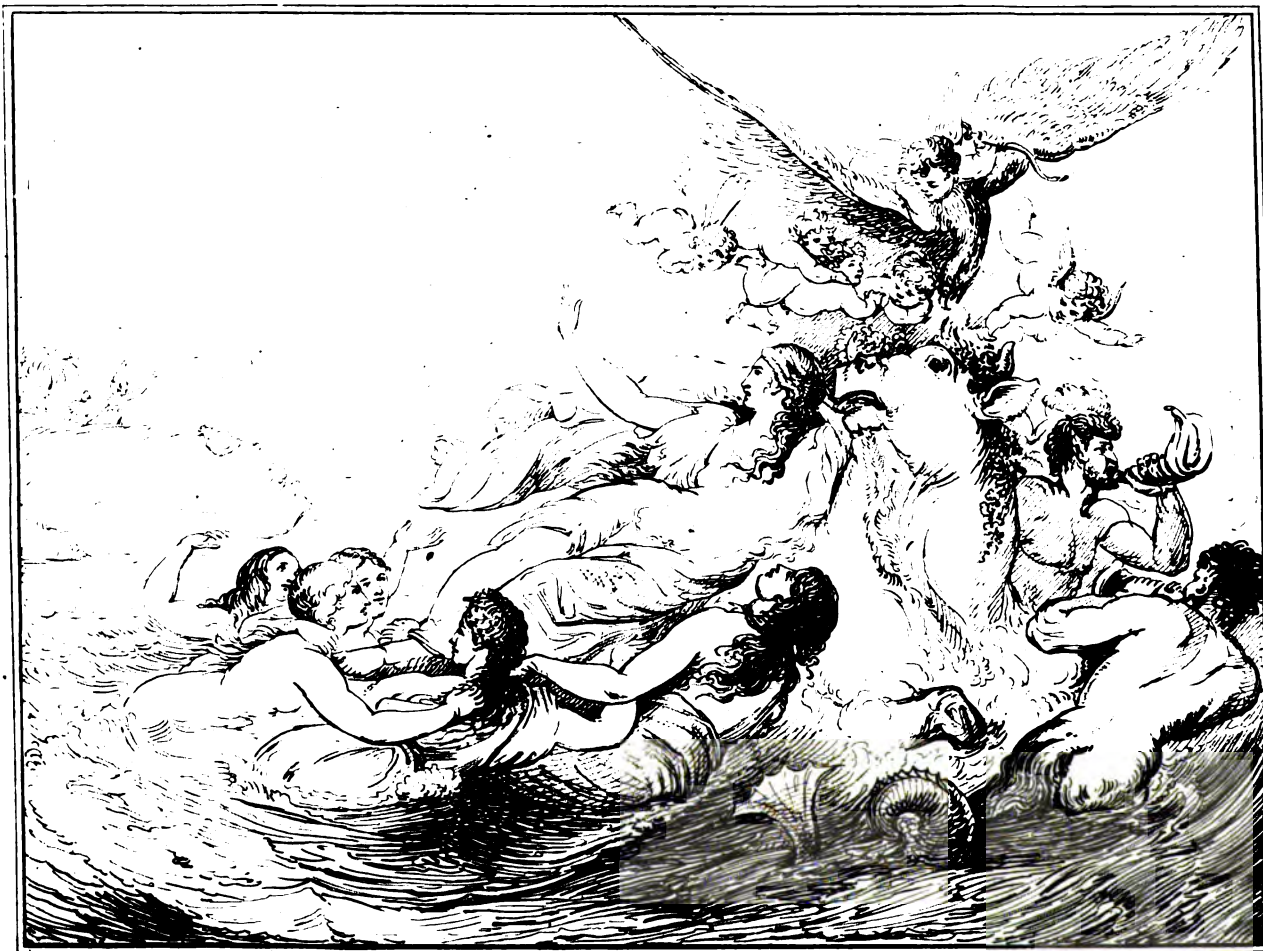
SIR JOSHUA REYNOLDS.

N<sup>o</sup>. 10.



SHEE.

N<sup>o</sup>. 11.



HILTON.

THE GALLERY.

5

No. 9.

\*SIR JOSHUA REYNOLDS.

A BOY WITH A BUNCH OF GRAPES.

From the Collection of the late Mr. Shelley.

2 ft. 6 in. high. 2 ft. 1 in. wide.

No. 10.

M. A. SHEE, R.A.

A COTTAGE GIRL.

2 ft. 6 in. high. 2 ft. 1 in. wide.

No. 11.

WILLIAM HILTON, R.A.

JUPITER AND EUROPA.

" In flow'ry wreaths the royal virgin dress'd  
His bending horns, and kindly clapt his breast,  
Till now grown wanton, and devoid of fear,  
Not knowing that she press'd the Thunderer,  
She placed herself upon his back, and rode  
O'er fields and meadows, seated on the God.  
He gently march'd along, and by degrees  
Left the dry meadows and approach'd the seas,  
Where now he dips his hoofs, and wets his thighs,  
Now plunges in, and carries off the prize.  
The frighted Nymph looks backward on the shore  
And hears the trembling billows round her roar ;  
But still she holds him fast        •        •  
•        •        •        •        •        •  
Her train of ruffling garments flies behind,  
Swells in the air, and hovers in the wind."

Ovid's *Metamorphoses*, b. ii.

4 ft. 9 in. high. 6 ft. 10 in. wide.

## THE GALLERY.

No. 13.

HENRY FUSELI, R.A.

## FRIAR PUCK; OR ROBIN GOODFELLOW.

—————"As when a wand'ring fire,  
Which oft, they say, some evil spirit attends,  
Hovering and blazing with delusive light,  
Misleads the amas'd night-wand'rer from his way,  
To bogs and mires; and oft through pond and pool,  
There swallow'd up, and lost, from succour far."  
Paradise Lost, Book ix.

The incident which forms this subject of the Picture is selected from Milton; but the ideal being is better known under the name of Robin Goodfellow, in Shakspeare's *Midsummer Night's Dream*, and the Artist appears in his delineation more to have followed the dramatic poet.

*Fairy.* "Either I mistake your shape and making quite,  
Or else you are that shrew'd and knavish sprite,  
Call'd Robin Goodfellow. Are you not he,  
That fright the maidens of the villag'ry,  
Skim milk, and sometimes labour in the quern;  
And, bootless, make the breathless housewife churn,  
And sometimes make the drink to bear no barm,  
Mislead night-wanderers, laughing at their harm?"  
Act ii. Scene 1.

3 ft. 8 in. high. 2 ft. 10 in. wide.

No. 12.

JAMES NORTHCOTE, R.A.

## A GROUP OF ANGELS.

3 ft. 5 in. high. 4 wide.



N<sup>o</sup> 13.



FUSELI.

N<sup>o</sup> 12.



NORTHCOTE.









OPIE.



COLLINS.

No. 14.

\* JOHN OPIE.

DAMON AND MUSIDORA.

—————"Thrice happy swain!  
A lucky chance, that oft decides the fate  
Of mighty monarchs, then decided thine.  
For lo! conducted by the laughing Loves,  
This cool retreat his Musidora sought:  
Warm in her cheeks the sultry season glow'd,  
And rob'd in loose array, she came to bathe  
Her fervent limbs in the refreshing stream.  
What shall he do? in sweet confusion lost,  
And dubious flutterings, he awhile remain'd:  
A pure ingenuous elegance of soul,  
A delicate refinement known to few,  
Perplex'd his breast, and urg'd him to retire:  
But Love forbade." Thomson's Seasons—Summer.

Opie was first introduced to the public by the Pictures he painted for the Boydell and Macklin Galleries. His leading excellences appear to have been simplicity, breadth in his compositions, with a forcible expression of individual nature. This picture is a proof that he possessed a sense of beauty, although from early disadvantages, most of his females are deficient in elegance and taste.

4 ft. 2 in. high. 3 ft. 4 in. wide.

Engraved by Bartolozzi.

No. 15.

W. COLLINS, R.A.

SEA SHORE; SUN RISE.

3 ft. 4 in. high. 4 ft. 2 in. wide.

## THE GALLERY.

No. 16.

• SIR JOSHUA REYNOLDS.

## THE SNAKE IN THE GRASS.

The original design for the Picture in possession of the Earl of Carysfort.  
From Westall's Gallery.

Fann'd by the summer's gentlest wind,  
Within the shade a nymph reclin'd ;  
As on her neck they artless stray'd,  
The zephyrs with her tresses play'd ;  
A vest, regardless round her thrown,  
Was girded with an azure zone ;  
The perfum'd air, the flowery ground,  
Spread a delicious langour round ;  
Her swelling breast new tremors move,  
And all her melting soul was love.  
Cupid saw her yielding charms,  
And flew insidious to her arms ;  
The little god she warmly press'd,  
And ruin in his form caress'd ;  
For by indulgence hardy grown,  
He sily loos'd her guardian zone ;  
Virtue saw the sleight, and sigh'd :  
Beware ! beware ! fond nymph, she cried ;  
Behold where yonder thorny flower,  
Smiling in summer's radiant hour !  
With out-stretch'd wing a painted fly,  
In thoughtless pleasure flutters nigh ;  
Nor heedless sees beneath the brake  
The jaws of a devouring snake.  
The nymph look'd up, with conscience flush'd,  
View'd her loose zone askance—and blush'd. R. B. COOPER.

4 ft. 2 in. high. 3 ft. 4 in. wide.

No. 17.

J. M. W. TURNER, R.A.

## POPE'S VILLA AT TWICKENHAM.

This celebrated mansion was purchased by the poet in 1715, out of the profits of his translation of Homer. In 1807 the house was pulled down ; the grounds, from the alterations which have been made, leave very few, if any remains of the taste of Pope. The scene will however always be regarded with interest by the lovers of poetry and the fine arts.

3 ft. high. 4 ft. wide.

Engraved by T. Pye. Figures by Charles Heath.

N<sup>o</sup> 16.



SIR JOSHUA REYNOLDS.

N<sup>o</sup> 27.



TURNER.







Nº 18



ROMNEY.

Nº 19



TURNER.

No. 18.

\* GEORGE ROMNEY.

TITANIA, PUCK, AND THE CHANGELING.

*Puck.* "———She, as her attendant, hath  
A lovely boy, stolen from an Indian king :  
She never had so sweet a changeling :  
And jealous Oberon would have the child  
Knight of his train, to trace the forests wild ;  
But she, perforce, withholds the loved boy,  
Crowns him with flowers, and makes him all her joy."  
Midsummer Night's Dream, Act ii. Scene 1.

The lovely and accomplished Lady Hamilton was the model for the figure of Titania, and for most of the fancy pictures painted at this time by Romney. She is represented to have possessed such exquisite taste, and such expressive powers, as could furnish to an historical painter an inspiring model for the various characters, either delicate or sublime, that he might have occasion to represent. Her features, like the language of Shakspeare, could exhibit all the feelings of nature, and the gradations of every passion, with a most fascinating truth and felicity of expression.

2 ft. 6 in. high. 4 ft. 5 in. wide.

Engraved by E. Scriven.

No. 19.

J. M. W. TURNER, R.A.

A BLACKSMITH'S SHOP.

A BUTCHER DISPUTING THE PRICE CHARGED FOR SHOEING HIS PONEY.

1 ft. 10 in. high. 2 ft. 6 in. wide.



## THE GALLERY.

No. 20.

\* WILLIAM OWEN, R.A.

EXPECTATION.

2 ft. 6 in. high. 2 ft. 1 in. wide.

No. 21.

\* SIR JOSHUA REYNOLDS.

GIRL AND KITTEN.

From the Gallery of the late Noel Desenfans, Esq.

2 ft. 6 in. high. 2 ft. 1 in. wide.

No. 22.

\* RICHARD WILSON.

A VIEW ON THE ARNO.

This Artist, who is described as second to no name of any School or Country, in classical or heroic landscape, began his career, and practised for several years in London, as a portrait painter. It must be presumed that his efforts in this branch of the art were moderately successful, as he was enabled to go to Italy for professional improvement.

During his residence at Venice, a small landscape, executed with uncommon freedom and spirit, was shewn to Zuccherelli, when that discerning artist recommended, and succeeded in prevailing upon Wilson to confine his studies solely to landscape, as being more congenial to his powers than portrait painting, and from which he might expect to derive both fame and profit. To this singular and fortunate incident, we owe the disclosure of those talents which have been equally the admiration of our own countrymen and foreigners.

4 ft. 7 in. high. 6 ft. 10 in. wide.

N° 20.



OWEN.

N° 21.



SIR JOSHUA REYNOLDS.

N° 22.



WILSON.







SIR THOMAS LAWRENCE.

No. 23.

SIR THOMAS LAWRENCE,

PRESIDENT OF THE ROYAL ACADEMY.

PORTRAIT OF LADY LEICESTER, IN THE CHARACTER  
OF HOPE.

"With him came Hope, in rank a handsome maid,  
Of cheerful look, and lovely to behold.  
She always smiled ; and in her hand did hold  
An holy-water sprinkle, dipp'd in dew,  
With which she sprinkled favours manifold  
On whom she list, and did great liking shew,—  
Great liking unto many, but true love to few."

Vide Spencer's Fairy Queen.

On Canvas.      7 ft. 10 in. high. 4 ft. 10 in. wide.

Engraved by Henry Meyer.

THE GALLERY.

No. 24.

\* WILLIAM OWEN, R.A.

A GIRL AT THE SPRING.

2 ft. 6 in. high. 2 ft. 1 in. wide.

No. 25.

\* GEORGE ROMNEY.

LADY HAMILTON, AS A BACCHANTE.

2 ft. 6 in. high. 2 ft. 1 in. wide.

No. 26.

GEORGE VINCENT.

LONDON, FROM THE SURREY SIDE OF WATERLOO  
BRIDGE.

4 ft. 8 in. high. 6 ft. 8 in. wide.



N° 24.



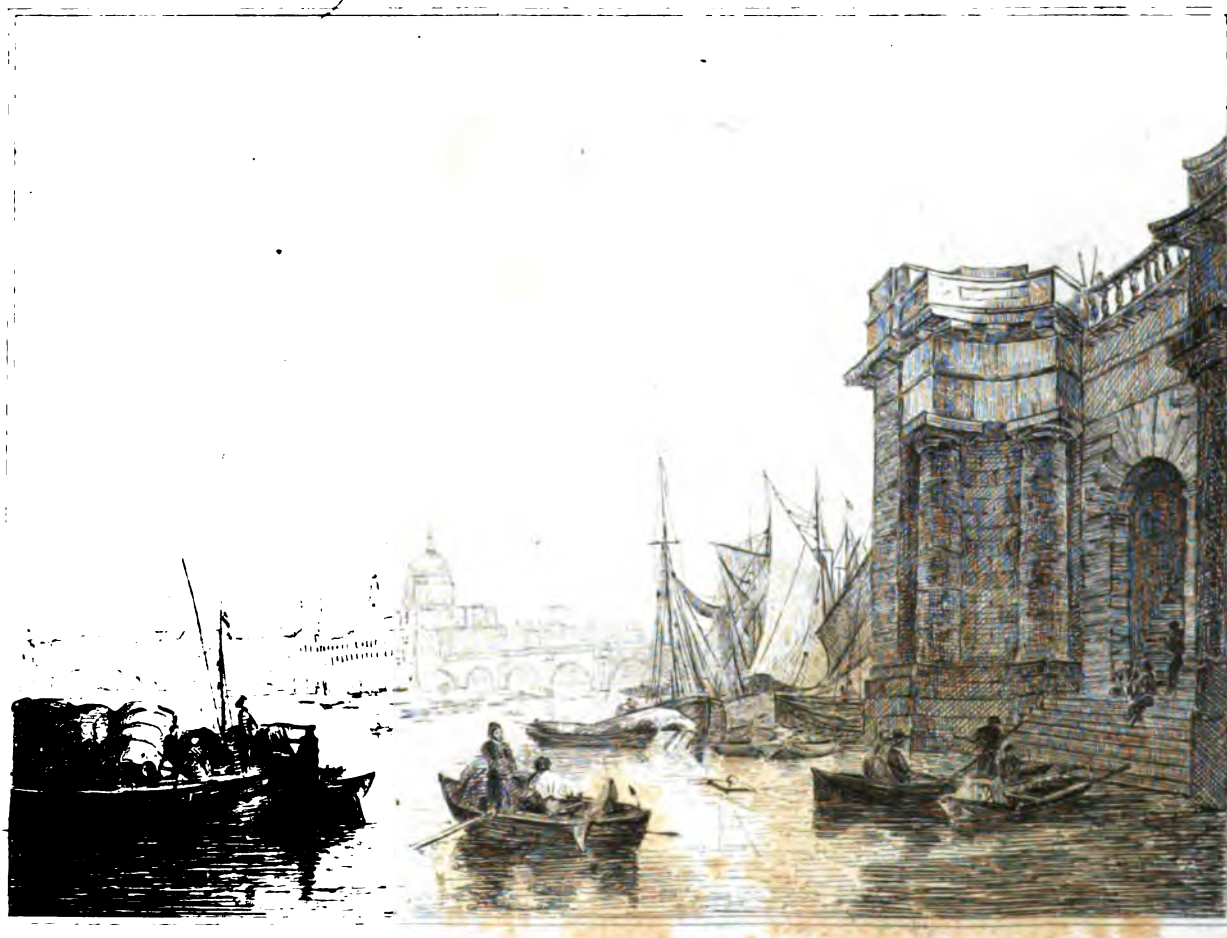
OWEN.

N° 25.



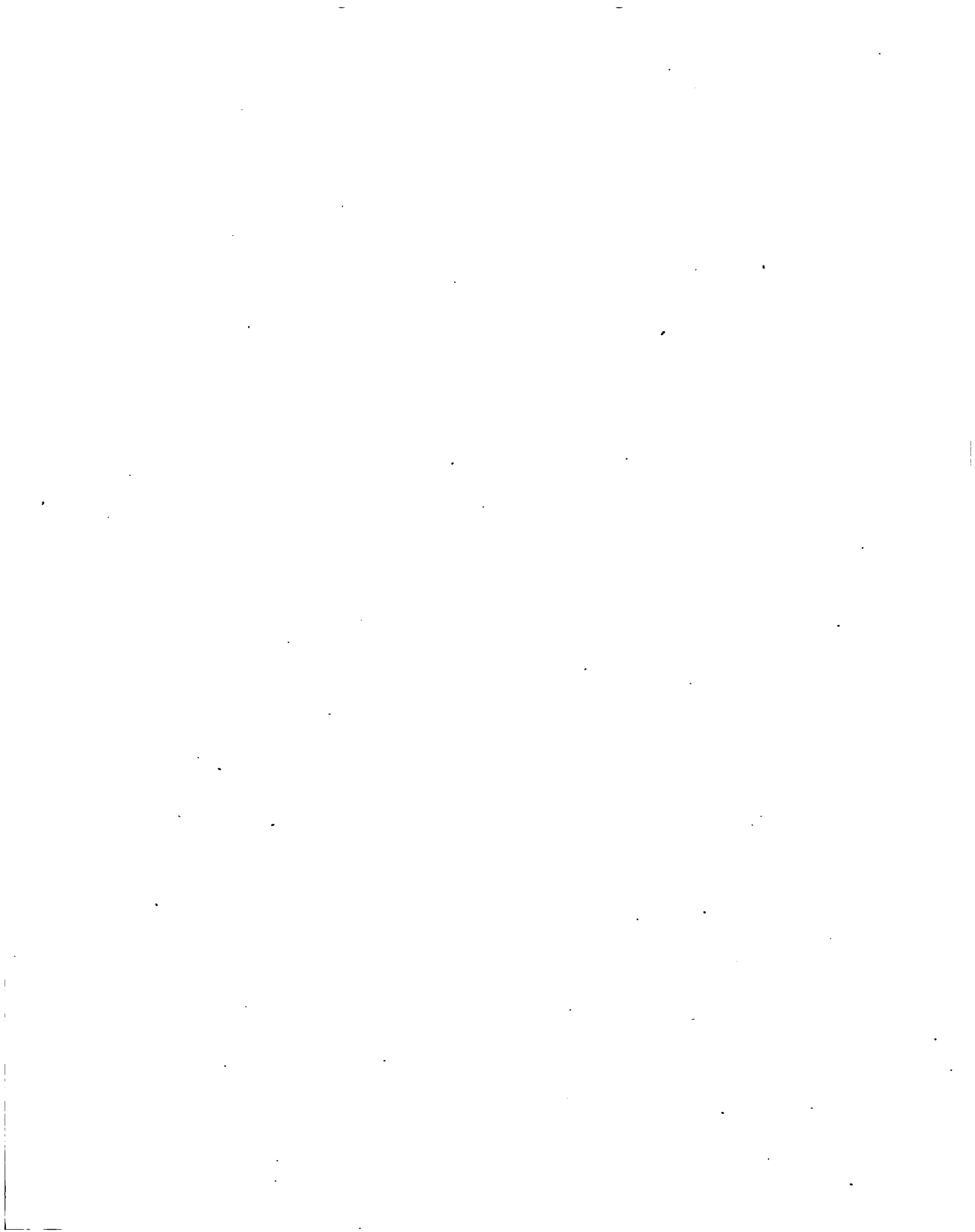
ROMNEY.

N° 26.



VINCENT.







N<sup>o</sup> 28.



HARLOWE.

N<sup>o</sup> 27.



TURNER.

N<sup>o</sup> 29.



WEST.

No. 28.

\* G. H. HARLOWE.

THE CONGRATULATION.

"Nay, turn not those dear eyes away,  
The tender truth is now revealed."

3 ft. 5 in. high. 2 ft. 8 in. wide.

Engraved by Henry Meyer.

No. 27.

J. M. W. TURNER, R.A.

KILGARRIN CASTLE, SOUTH WALES.

2 ft. 11 in. high. 3 ft. 11 in. wide.

No. 29.

\* BENJAMIN WEST.

A BACCHANTÉ.

The design for this Picture was taken from the celebrated portrait of Titian's Daughter, in the possession of the Countess de Grey; and as the principle of adaptation has been practised by Raphael, Tintoretto, and Titian, this must be received as a proof of the late venerable President's taste, without detracting from his powers of invention.

4 ft. 2 in. high. 3 ft. 4 in. wide.

## No. 31.

HENRY FUSELI, R. A.

## THEODORE AND HONORIA.

"He rais'd his head, and saw a beauteous maid  
 With hair dishevell'd, issuing from the shade;  
 Two mastiffs, gaunt and grim, her flight pursu'd,  
 And oft their fasten'd fangs in blood imbru'd.  
 Not far behind, a knight, of swarthy face,  
 High on a coal-black steed pursued the chase:  
 With flashing flames his ardent eyes were fill'd,  
 And in his hand a naked sword he held;  
 He cheer'd the dogs to follow her who fled,  
 And vow'd revenge on her devoted head.  
 As Theodore was born of noble kind,  
 The brutal action roused his manly mind;  
 Mov'd with th' unworthy usage of the maid,  
 He, though unarmed, resolved to give her aid.  
 A sapling pine he wrenched from out the ground,  
 The readiest weapon that his fury found."

From Boccacio, by Dryden.

3 ft. 2 in. high. 3 ft. 9 in wide.

## No. 30.

\* BENJAMIN WEST.

ANGELS CONDUCTING LOT AND HIS FAMILY FROM  
THE BURNING OF SODOM AND GOMORRAH.

"And when the morning arose, then the Angels hastened Lot, saying,  
 Arise, take thy wife, and thy two daughters which are here; lest thou be  
 consumed in the iniquity of the city.

"And while he lingered, the Angels laid hold upon his hand, and upon  
 the hand of his wife, and upon the hand of his two daughters; and they  
 brought him forth, and set him without the city."

Genesis, ch. xix. v. 15 and 16.

This picture was painted in 1810, when the venerable artist was in his  
 seventy-second year, and is justly considered as one of his happiest  
 performances. The grandeur of the composition is not lessened by an  
 elegant simplicity in the characters; and the broad features of the Land-  
 scape produce the most complete idea of the horrible catastrophe which  
 has taken place.

4 ft. high. 6 ft. 6 in. wide.

N<sup>o</sup> 31.



FUSELI.

N<sup>o</sup> 30.



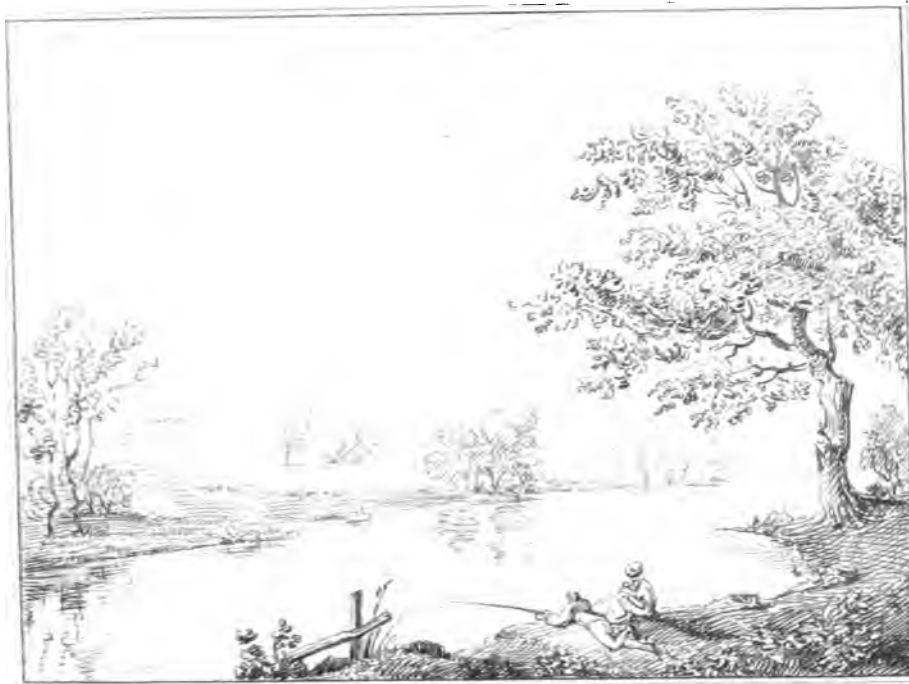
WEST.







.V.32



WILSON.

.A<sup>o</sup>.33



B. BARKER.

[ 15 ]

**Anti Room.**

No. 32.

• RICHARD WILSON.

**A VIEW OF TABLEY HOUSE, IN CHESHIRE,**

**The Seat of Sir John Fleming Leicester, Bart.**

**3 ft. 5 in high. 4 ft. 3 in wide.**

No. 33.

**BENJAMIN BARKER,**

**Of Bath.**

**BANDITTI.**

**3 ft. high, 4 ft. 4 in. wide.**

No. 34.

\* A. W. DEVIS.

MADEMOISELLE PARISOT, AS HEBE.

7 ft. 9 in. high. 4 ft. 10 in. wide.

No. 35.

\* J. PH. DE LOUTHERBOURG.

AVALANCHE, OR FALL OF SNOW.

Sir Richard Hoare describes this scene as one of those great convulsions of nature which the Alpine regions of Switzerland continually present on the melting of snow, and of which no painter but a native could have given an adequate idea—a scene which, both on account of the affecting grandeur of its subject, as well as of the superior merit of execution, must ever arrest the attention both of the connoisseur and the artist.

No painter ever possessed more various powers. In some of his early pictures of landscape and figures, he has been considered as an imitator of Nicolas Berghem; but, on his coming to this country, several pictures in commemoration of British victories, were painted by him with great success. He has been admired for dexterity of hand and facility of pencil; although sometimes accompanied by a meretricious gaudiness in his colouring. In this dreary and awful scene, he has introduced a powerful effect of light and shadow. His chief light is on the descending snow; and there is a degradation and harmony throughout, seldom found in the pictures of this artist.

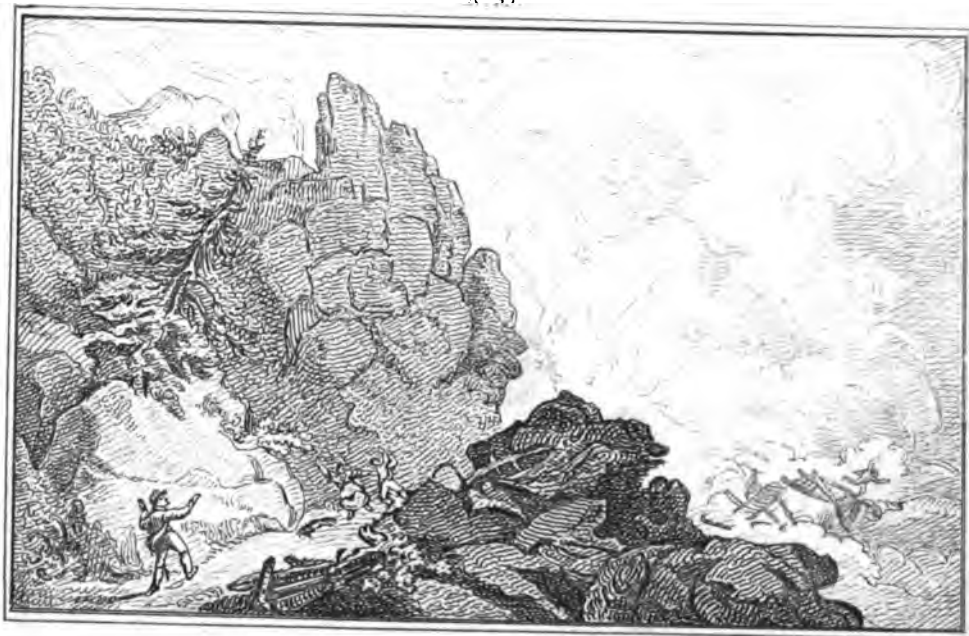
3 ft. 6 in. high. 5 ft. 2 in. wide.

N° 34.



DEVIS.

N° 35.



DE LOUTHERBOURG.





N<sup>o</sup> 37

NORTHCOTE.

N<sup>o</sup> 39

NORTHCOTE.

N<sup>o</sup> 38

COLLINS.

ANTI ROOM.

17

No. 37.

JAMES NORTHCOTE, R.A.

THE HEAD OF A TIGER.

2 ft. 1 in. high. 2 ft. 5 in. wide.

No. 39.

JAMES NORTHCOTE, R.A.

STUDY OF A HORSE'S HEAD.

2 ft. 6 in. high. 2 ft. 1 in. wide.

No. 38.

WILLIAM COLLINS, R.A.

LANDSCAPE ; ENGLISH SCENERY.

4 ft. 6 in. high. 6 ft. 11 in. wide.

D



## **Tent Room.**

No. 40.

\* THOMAS GAINSBOROUGH.

**A COTTAGE DOOR.**

4 ft. 9 in. high. 3 ft. 10 in. wide.

Engraved by J. Scott.

N. 40



GAINSBOROUGH.





N<sup>o</sup>. 40.



WARD.

N<sup>o</sup>. 41.



BEHNES.

No. 40.\*

JAMES WARD, R.A.

THE FALL OF PHAETON.

A finished Sketch.

———" But Phaeton,  
His yellow hair seized by the flames,  
Falls headlong, and shoots thro' a long tract  
Of air, as in a serene sky a star falls."

No. 41.

WILLIAM BEHNES.

A CAST FROM THE RIGHT HAND OF THE LATE  
BENJAMIN WEST, Esq.

This Cast was taken from the hand of Mr. West by Mr. Behnes, a few hours after the President's decease. Whatever may have been his thoughts at the awful moment of dissolution, it is evident, from the obvious action of the hand, that the disposition to express those thoughts by the pencil was his ruling passion.

## **Drawing Room.**

No. 42.

HENRY HOWARD, R.A.

### **THE PLEIADES DISAPPEARING.**

“ First in his East the glorious lamp was seen,  
Regent of day, and all th' horizon round  
Invested with bright rays, jocund to run  
His longitude through Heav'n's high road ; the grey  
Dawn, and the Pleiades, before him danc'd,  
Shedding sweet influence.”

Paradise Lost, B. 7.

3 ft. 8 in. high. 4 ft. 3 in. wide.

No. 43.

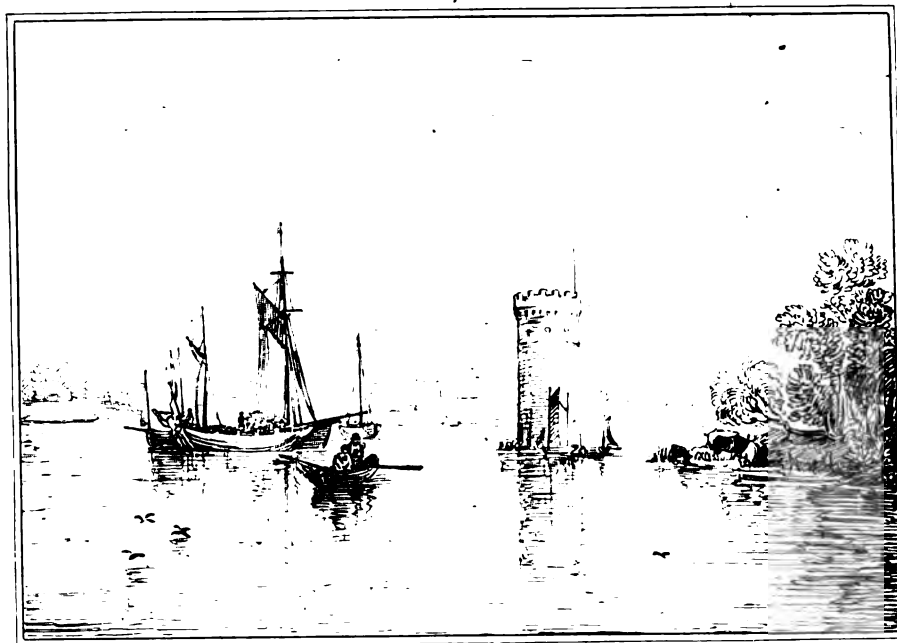
J. M. W. TURNER, R.A.

### **TABLEY PARK, LAKE, AND TOWER ; MORNING.**

3 ft. high. 4 ft. wide.



N<sup>o</sup> 43.



TURNER.

N<sup>o</sup> 42.



HOWARD.





N<sup>o</sup>. 46.



NORTHCOTE.

N<sup>o</sup>. 47.



NORTHCOTE.

N<sup>o</sup>. 44.



WARD.

**DRAWING ROOM.**

**21**

**No. 46.**

**JAMES NORTHCOTE, R.A.**

**PORTRAIT OF HIMSELF.**

**Presented by the Artist in token of esteem and respect to Sir John. Fleming Leicester, as his friend and patron, and as a zealous promoter of the Arts of his country.**

**2 ft. 6 in. high. 2 ft. 1 in. wide.**

**No. 44.**

**JAMES WARD, R.A.**

**LANDSCAPE AND FIGURES WITH CATTLE.**

**3 ft. high. 4 ft. 4 in. wide.**

**No. 47.**

**\* GEORGE ROMNEY.**

**A NUN.**

**2 ft. 6 in. high. 2 ft. 1 in. wide.**

No. 49.

JAMES WARD, R.A.

A LANDSCAPE WITH FISH.

2 ft. 9 in. high. 4 ft. 3 in. wide.

No. 45.

BELGRAVE HOPPNER.

A SEA-VIEW WITH SHIPPING.

Mr. Hoppner, who is now the British Consul at Venice, had an appointment in the Expedition fitted out against Copenhagen in the late war; and the sketch for this Picture was made on the Coast of Holland. An English Frigate with Dutch vessels are represented.

1 ft. 9 in. high. 2 ft. 7 in. wide.

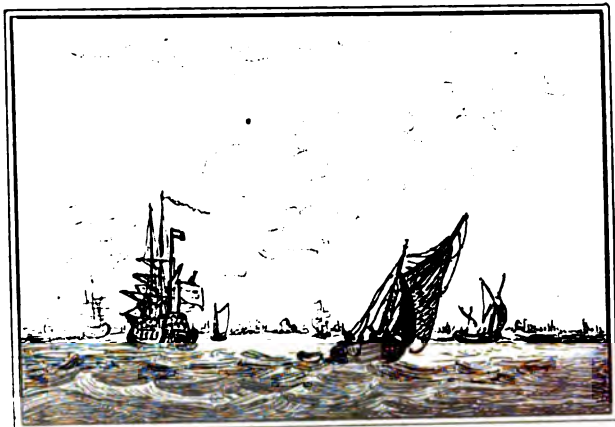
No. 48.

J. A. ATKINSON.

A BAGGAGE WAGGON AND GUARD

2 ft. high. 2 ft. 7 in. wide.

N<sup>o</sup> 45.



B. HOPFNER.

N<sup>o</sup> 46.



ATKINSON.

N<sup>o</sup> 49.

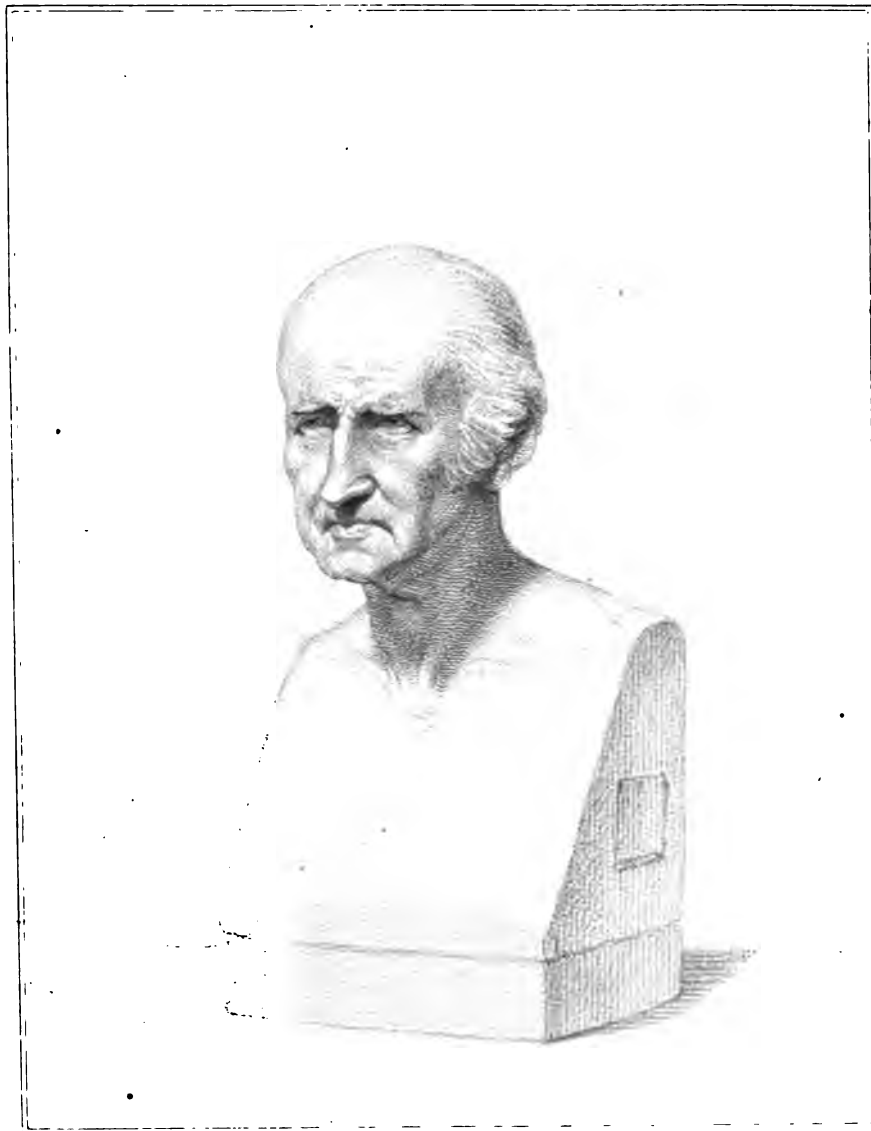


WARD.







*Nº 50***BEHNES.**

## **Entrance to the Gallery.**

No. 50.

**WILLIAM BEHNES.**

**A BUST OF THE LATE VENERABLE PRESIDENT OF  
THE ROYAL ACADEMY.**

**This Bust was modelled from Mr. West in his painting room, a few months previous to his decease; and exhibited afterwards at Somerset-house, in marble.**

## Gallery.

No. 51.

WILLIAM HILTON, R.A.

### THE MERMAID.

From an old Scottish Legend.

The Mermaid exulting over the success of her spell; having deluded the hunter to her rocks, and contrived his death by the magical influence of a ringlet of hair with the water lily twined round his brow.

4 ft. high. 3 ft. 4 in. wide.

No. 52.

\* SIR FRANCIS BOURGEOIS.

### LANDSCAPE AND FIGURES.

The professional character of this Artist is identified with the celebrated Collection of Pictures, formed by the late Mr. Desenfans; it being well known that no purchase was made without his advice and concurrence. At the death of Mr. Desenfans, the Collection became the property of Sir Francis Bourgeois, who bequeathed it to Dulwich College.

4 ft. 9 in. high. 5 ft. 3 in. wide.

Nº 51.



HILTON.

Nº 52.



SIR FRANCIS BOURGEOIS.







N<sup>o</sup> 53.



T. BARKER.

N<sup>o</sup> 54.



THOMSON.

No. 53.

THOMAS BARKER,

Of Bath,

SHEPHERD BOY AND GIPSIES.

Purchased at the British Gallery, Pall-Mall, 1821.

No. 54.

HENRY THOMPSON, R.A.

THE DEAD ROBIN.

2 ft. 6 in. high. 2 ft. 1 in. wide.

(THIS CONCLUDES THE LONDON GALLERY.)

**The Gallery**

**AT TABLEY-HOUSE, CHESHIRE.**

**No. 55.**

**SIR WILLIAM BEECHEY, R.A.**

**PORTRAIT OF HIS ROYAL HIGHNESS THE DUKE OF  
GLOUCESTER.**

**8 ft. 4 in. high, 6 ft. wide.**

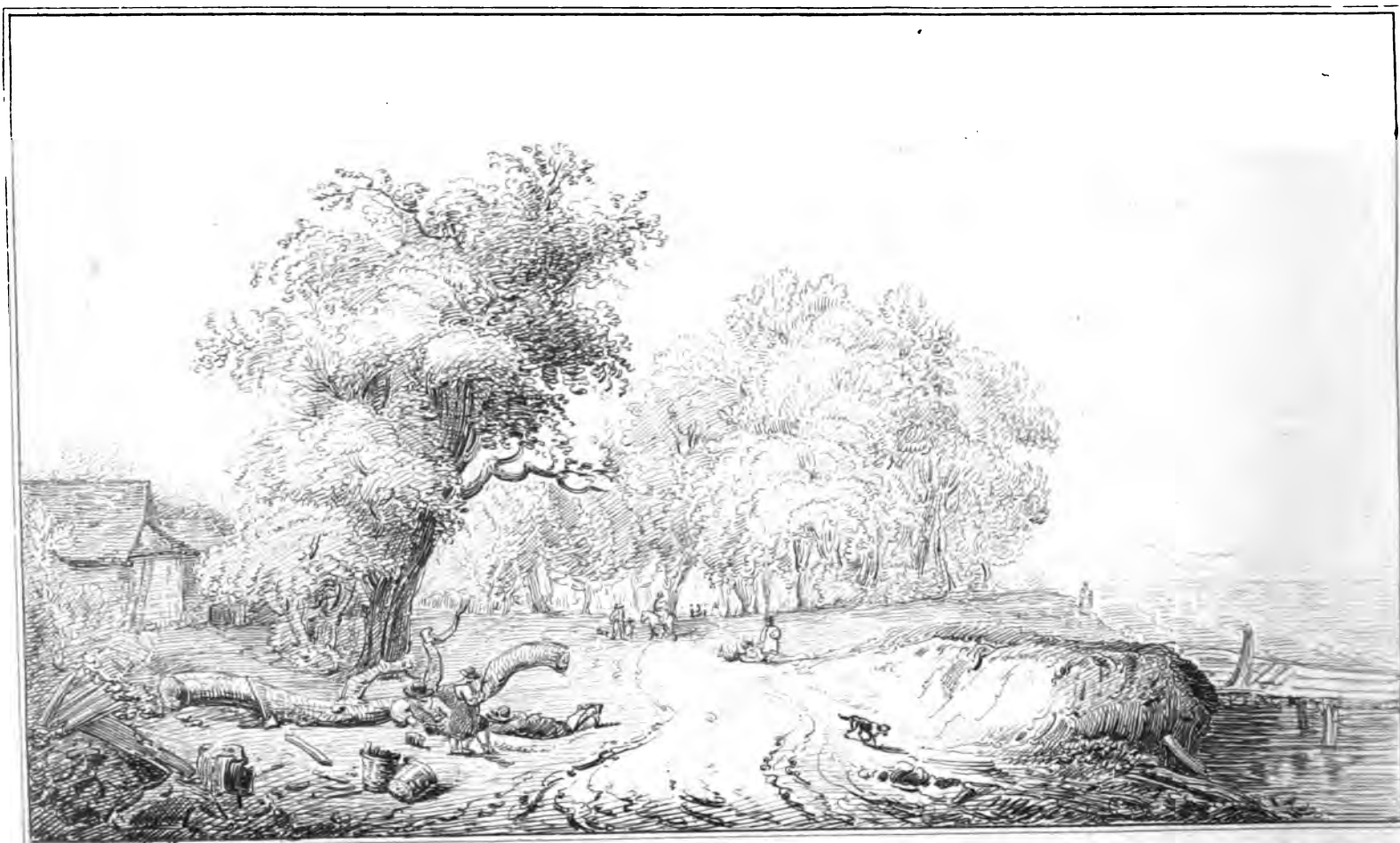
N<sup>o</sup> 55SIR W<sup>m</sup> BEECHEY.





N<sup>o</sup> 56

OPIE.

N<sup>o</sup> 57

CALLCOTT.

**No. 56.**

**\* JOHN OPIE.**

**THE CALLING OF SAMUEL.**

**4 ft. 2 in high. 3 ft. 4 in wide.**

**No. 57.**

**A. W. CALLCOTT, R.A.**

**THE RETURN FROM MARKET.**

**4 ft. 10 in. high. 7 ft. 10 in. wide.**



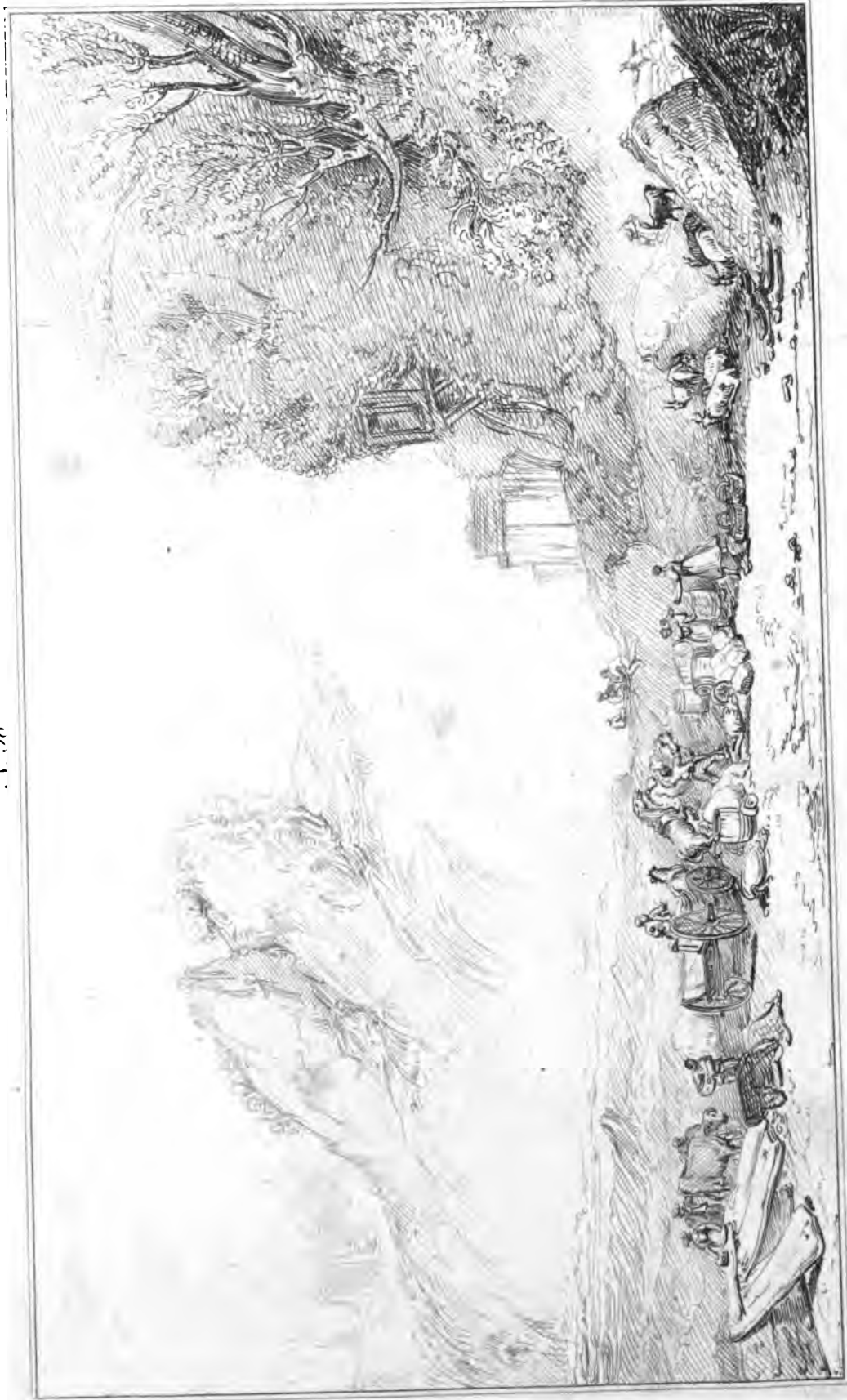
No. 58.

J. M. W. TURNER, R.A.

FALL OF THE RHINE AT SCAFFHAUSEN.

4 ft. 10 in. high. 7 ft. 10 in. wide.

14.58



TURNER.



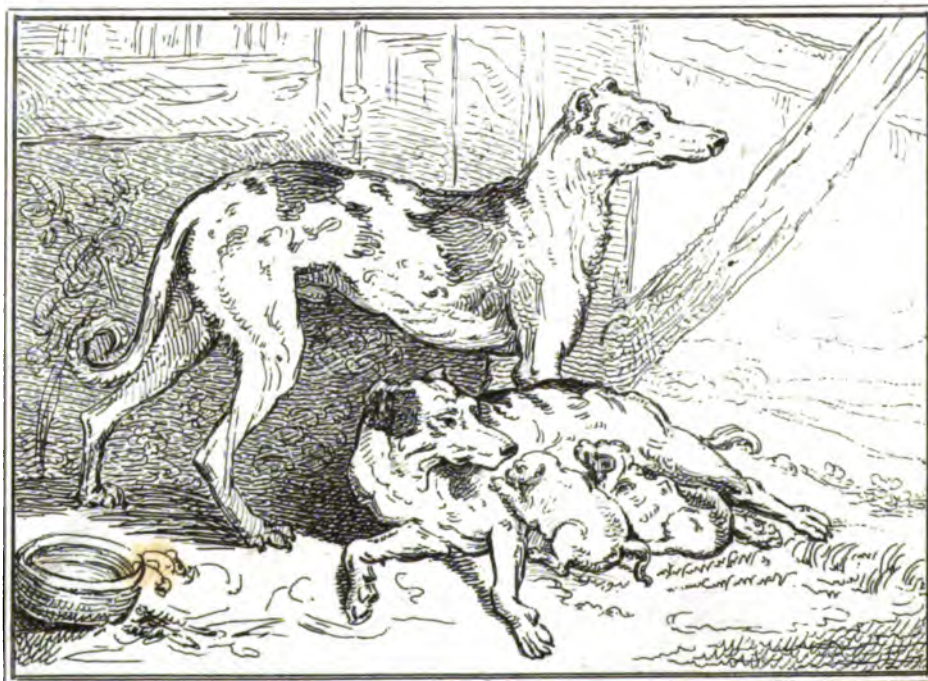


N<sup>o</sup> 59



NORTHCOTE.

N<sup>o</sup> 60



WARD.

No. 59.

J. NORTHCOTE, R.A.

VULTURE AND SNAKE.

3 ft. high. 3 ft. 11 in. wide.

No. 60.

JAMES WARD, R.A.

DALMATIAN DOGS.

3 ft. 4 in. high. 4 ft. 2 in. wide.

## TABLEY GALLERY.

No. 61.

JAMES NORTHCOTE, R.A.

THOMAS LYSTER PARKER, ESQ.

4 ft. 1 in. high. 3 ft. 4 in. wide.

No. 62.

WILLIAMSON.

LANDSCAPE, WITH CATTLE AND FIGURES.

3 ft. high. 4 ft. wide.

No. 63.

\* GEORGE BARRET.

VIEW OF BEESTON CASTLE, CHESHIRE.

The first notice of the pictures of this Artist that appears on record, is his obtaining from the Society of Arts a premium of fifty guineas.

He was considered as the best Landscape Painter of the time he lived in; and although the patrons of art cannot be accused of not duly appreciating his merits, yet, after a long and successful career, almost without a rival, partly from a liberality of disposition, and an indulgence in expensive habits, he was not enriched by his professional labours.

His merits were recognised by the Royal Academy, of which he was elected a Member; and during the latter part of his life, he enjoyed an appointment in Chelsea Hospital, given to him by his friend and patron Edmund Burke.

3 ft. 9 in. high. 4 ft. 4 in. wide.

N<sup>o</sup> 61.



NORTHCOTE.

N<sup>o</sup> 62.



WILLIAMSON.

N<sup>o</sup> 63.



BARRETT.





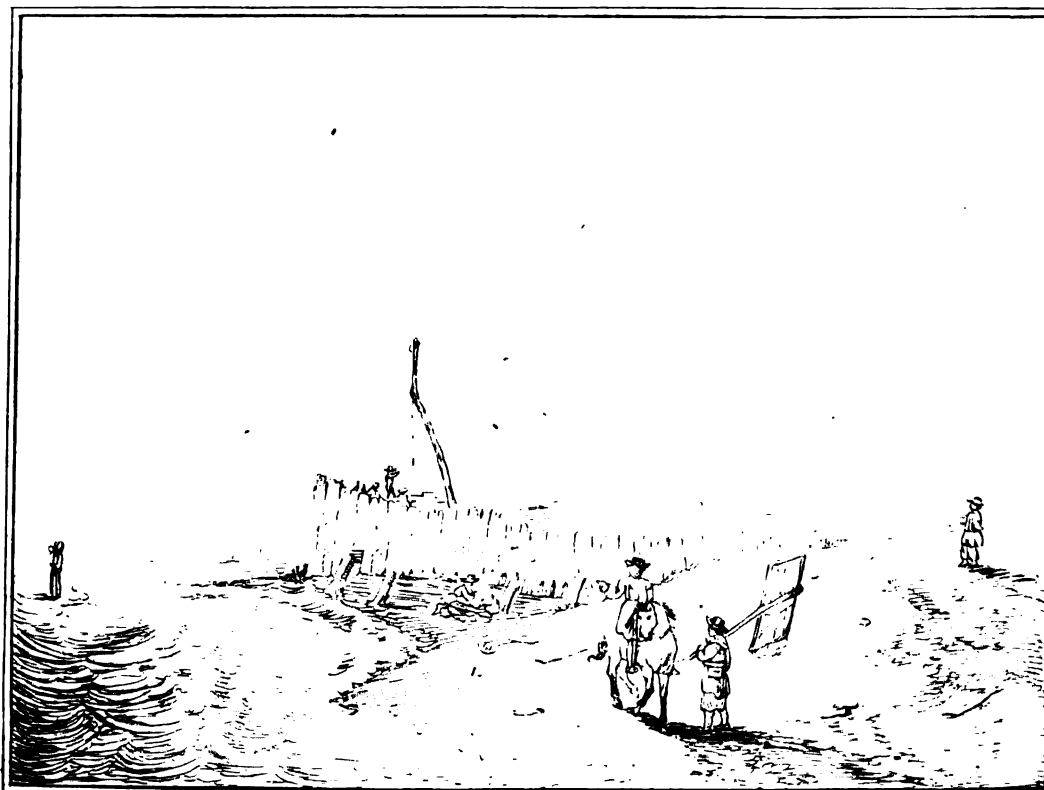


1864



CALLCOTT.

1865



CALLCOTT.

No. 64.

A. W. CALLCOTT, R.A.

A RIVER SCENE.

3 ft. 5 in. high. 4 ft. 7 in. wide.

No. 65.

A. W. CALLCOTT, R.A.

LITTLE HAMPTON PIER.

3 ft. 5 in. high. 4 ft. 7 in. wide.

No. 66.

\*GEORGE ROMNEY.

PORTRAIT OF LADY HAMILTON, AS A BACCHANTÉ.

4 ft. 2 in. high. 3 ft. 4 in. wide.

No. 67.

JAMES NORTHCOTE, R.A.

LA FAYETTE IN THE DUNGEON AT OLMUTZ.

4 ft. 9 in. high. 5 ft. 10 in. wide.

Engraved by S. W. Reynolds.

N<sup>o</sup>. 66.



ROMNEY.

N<sup>o</sup>. 67.



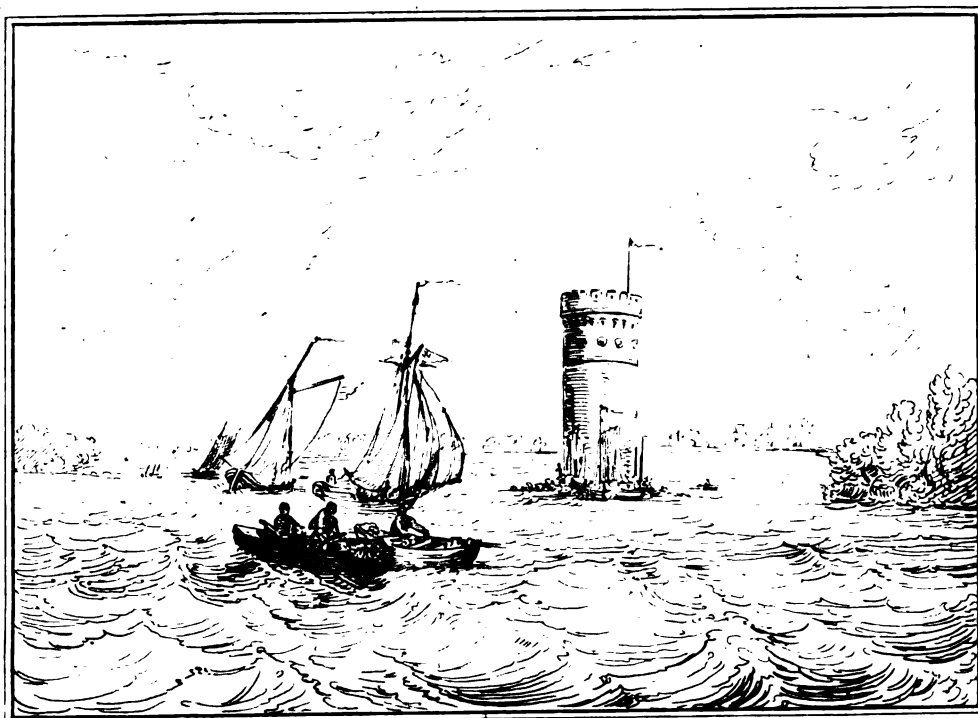
NORTHCOTE.







Nº 68



TURNER.

Nº 69



TURNER.

TABLEY GALLERY.

33

No. 68.

J. M. W. TURNER, R.A.

TABLEY LAKE.

3 ft. high. 4 ft. wide.

No. 69.

J. M. W. TURNER, R.A.

A VIEW ON THE WEY.

3 ft. high. 4 ft. wide.



## AN ALPHABETICAL LIST OF THE ARTISTS,

WITH REFERENCES TO THEIR PERFORMANCES.

---

*Atkinson, J. A.* Gallery, No. 48.

*Beechey, Sir William*, R.A. Tabley-House Gallery, No. 55.

*Behnes, William*, Anti Room, No. 41, Entrance to Gallery, No. 50.

*Barker, Thomas*, Gallery, No. 53.

*Barker, Benjamin*, Anti Room, No. 33.

*Barret, George*, Tabley Gallery, No. 63. Died, April 1784.

*Bourgeois, Sir Francis*, Gallery, No. 52. Died, Feb. 1811.

*Calcott, A. W.* R.A. Tabley Gallery, No. 57, 64, 65.

*Collins, William*, R.A. Gallery, No. 15. Anti Room, No. 38.

*Devis, A. W.* Anti Room, No. 34.

*Fuseli, Henry*, R.A. Gallery, No. 13, 31.

*Gainsborough, Thomas*, Gallery, No. 3. Tent Room, No. 40. Died 1788.

*Harlowe, G. H.* Gallery, No. 4, 28. Died, Feb. 1819.

*Hilton, William*, R.A. Gallery, No. 11, 51.

*Hoppner, John*, Gallery, No. 2. Died, Jan. 1810.

*Hoppner, Belgrave*, Drawing Room, No. 45.

*Howard, Henry*, R.A. Drawing Room, No. 42.

*Lawrence, Sir Thomas*, P.R.A. Gallery, No. 23.

*Louthembourg, Ph. J. de*, Anti Room, No. 35. Died, March 1812.

*Northcote, James*, R.A. Gallery, No. 12. Anti Room, No. 37, 39. Drawing Room,  
No. 46. Tabley Gallery, No. 59, 61, 67.

AN ALPHABETICAL LIST OF THE ARTISTS, &c.

*Opie, John*, Gallery, No. 5, 14. Tabley Gallery, No. 56. Died, April 1807.

*Owen, William*, R. A. Gallery, No. 1, 20, 24.

*Reynolds, Sir Joshua*, Gallery, No. 6, 9, 16, 21. Died, Feb. 1792.

*Romney, George*, Gallery, No. 18, 25. Drawing Room, No. 17. Tabley Gallery, No. 66. Died, Nov. 1802.

*Shee, M. A.* R.A. Gallery, No. 10.

*Thomson, Henry*, R.A. Gallery, No. 8, 54.

*Turner, J. M. W.* R.A. Gallery, No. 7, 17, 19, 27. Drawing Room, No. 43. Tabley Gallery, No. 58, 68, 69.

*Ward, James*, R.A. Tent Room, No. 40\*. Drawing Room, 44, 49. Tabley Gallery, No. 60.

*West, Benjamin*, Gallery, No. 29, 30. Died, March 1820.

*Williamson*, Tabley Gallery, No. 62.

*Wilson, Richard*, Gallery, No. 22. Anti Room, No. 32. Died, May 1782.

*Vincent, George*, Gallery, No. 26.



